

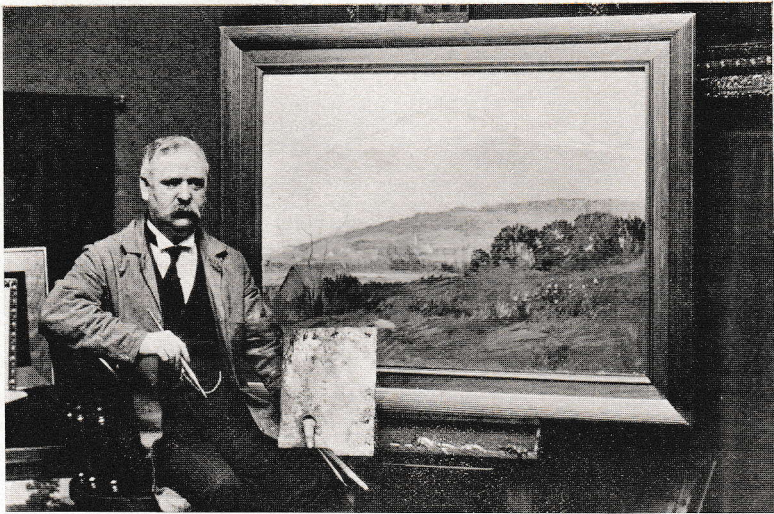
CATALOGUE OF PAINTINGS

By Daniel Santry, which are to
be sold at auction, April 24th
and 25th, at the Beacon Art
Galleries, 31 Beacon St., Boston



The exhibition will be open from April 20
to April 25, 1903, at the Beacon Art
Galleries, 31 Beacon Street, Boston, Mass.
Frank A. Leonard, Auctioneer

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DANIEL SANTRY.

Pupil of Boulanger, Lefebvre, and Ami Morot. Exhibited in Paris Salon, Royal Academy and other English galleries. Exhibited in New York and other American cities. Picture purchased by Boston Art Club. Born in Boston, 1860.

TERMS AND CONDITIONS OF SALE.



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Pictures not removed on day of sale remain at risk of purchaser.

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FRANK A. LEONARD, Auctioneer.

MR. SANTRY'S LANDSCAPES

Next Monday, April 20, a collection of about one hundred oil paintings by Daniel Santry, the landscape painter, will be placed on exhibition at the Beacon Art Galleries, and the exhibition will be followed by an auction sale. It is some five years since Mr. Santry has come before the public, and in the meantime he has been busily engaged in doing admirable landscape work, his principal sketching grounds being in the neighborhoods of Franconia, N. H., and Groton, Conn., where he has found rich material for his pictures. A preliminary view of his collection reveals a novel and gratifying array of New England scenes, in which the individual note is invariably strong and distinct, and there is a prevailing atmosphere of fine simplicity of sentiment. Working in isolated places, with nature for his sole inspiration and guide, the artist has developed a style and a method which belongs to himself, and which never even suggest the influence of any other painter's works. His mountain pictures, painted at Franconia, are remarkable for their absolute frankness and keen grasp of reality, the solidity of their construction, and the massive quality of their forms, combined with the delicacy and ethereal depth of their "envelope." Mount Lafayette, at almost every season of the year, appears in the background of a varied series, with all the protean transformations of complexion which are so interesting in the aspects of the mountains under different conditions of light, color, weather, and vegetation. In the drawing of trees Mr. Santry is particularly felicitous, rendering their arabesques of naked limbs and boughs, or their summer garments of leafage, with equal sympathy and charm, freedom, and grace. His foregrounds are thoroughly studied and often closely worked out with considerable detail of herbage, rock, flowers, weeds, streams, pools, etc. But his method is broad, easy, and gives no sense of difficult labor or finicality; in fact, in looking at his pictures one is not conscious of method or effort at all, but merely of the results — results which, in most instances, convey an impression of unity and of the unaffected enjoyment with which the thing is done. Few qualities are better calculated to win the approbation and to enlist the interest and liking of the observer than this appearance of directness, ease, and enjoyment in the work, which, as we know full well, is only attained through great and sustained endeavor, ardent and devoted study, and long years of experience.

The evening, twilight, sunset, and moonlight effects among the New Hampshire woods and hills, are imbued with the delightful poetry which naturally belongs to this class of motives. In these pictures there is something of the pure and lovely mood of meditation; of recueillement, which is felt in the hours of rarest æsthetic exaltation — that "serene and blessed mood" of which Wordsworth sings —

"In which the affections gently lead us on," and in which we do, for the time, seem to see into "the life of things."

(From Boston Transcript, April 15, 1903.)

First Day's Sale.

Friday, April 24

AT 3 P. M.

1. November. Entering the Ravine
2. November Morning. Mt. Lafayette, Franconia
3. October Afternoon. Near New London
4. Sunny Morning in the Woods. Rock and Birches
5. Wheat Fields. Barbizon, France
6. Evening. Groton, Conn.
7. October Day. Mt. Lafayette, from Sugar Hill, N. H.
8. September Afternoon. Gale River and Cannon Mountains
9. The Road to Sugar Hill. October
10. Broken Bridge in Woods. October
11. At Brolles. Forest of Fontainebleau
12. November Day. Franconia
13. Showery Day. Franconia. September
14. Broken Dam. Gale River, Franconia
15. Late Afternoon. Brolles France
16. At Willow Farm. Sugar Hill, N.H.
17. August Afternoon. Mt. Lafayette
18. Sunset. Gale River, Franconia
19. Broken Dam. Mountains clouded, Franconia
20. Entrance to Franconia. Showery Day
21. Mt. Lafayette, with Snow. October
22. Grey Day and Goldenrod. Long Island Sound
23. From off the Bridge. Franconia, Cannon Mountains
24. The Brook. September Day
25. October Day. Annisquam
26. The Approaching Storm and Old Mill. Franconia
27. Peasant Woman Going to Spring. Barbizon
28. Old Stone Tower. Gale River, Franconia
29. First October Days. Franconia
30. Grey Day. St. Servan, France
31. September Afternoon, near New London, Conn.
32. Oat Field, Cloudy Day. Franconia
33. Early Moonrise. Long Island Sound
34. Late Afternoon. Dansville, N. Y.
35. Mt. Lafayette and Gale River. August Morning
36. Old Home Among the Trees. Groton, Conn.
37. The Old Stone Tower. Gale River, Franconia
38. Purple and Gold Sunset. Franconia
39. October at Duxbury, Mass.
40. Moonrise and Sunset. Mt. Lafayette
41. At the Meeting of the Waters. Franconia
42. Cannon Mountains and Gale River. Franconia
43. Afternoon Glow. Mt. Lafayette. September
44. September Wild Flowers and Broken Dam
45. Old Maple Sugar Camp. October
46. Sunset. Groton, Conn.
47. At Annisquam, Mass.
48. October Morning. Groton, Conn.
49. November Morning. Mt. Lafayette
50. Autumn Day. Franconia
51. The Brook. September Morning
52. The Old Logging Road. Franconia
53. Golden Autumn. Franconia

MR. SANTRY'S LANDSCAPES

An exhibition of landscape paintings by Daniel Santry, will open in the Beacon Art Galleries tomorrow, preliminary to the sale of the collection by auction. There are more than 100 canvases in the exhibition. Mr. Santry has been for several years studying nature in the White Mountains, at work in the open air until late in the autumn, and even into the early winter. Meanwhile little has been seen of his paintings in Boston. His course has been something out of the ordinary. In his youthful days here in Boston, he had little direct instruction, and acquired the foundations of his art in his own way. In the early eighties he went abroad in company with Robert W. Vonnoh, and was the associate of that talented painter during a considerable period of study in France. Since his return he has worked mostly apart by himself, and has therefore been outside of the prevailing influences that meanwhile have so strongly affected painters, stamping them, often as all of a piece, with the methods of the "plain air" and the impressionistic schools, both of which have now become a part of history. It is always interesting to note the results of such a course upon a painter of individuality. The late George Fuller was our most notable example of an artist who under isolation, shaped himself along strongly individual lines, and his work was conspicuously characterized by an absence of what we know as technique. It is a question how much a painter can safely dispense with the influence of an artistic environment; how long, without harmful consequences, he can pursue his art outside of the atmosphere where live and work those of his fellows whose aims are similar to his own. But when work is produced under such circumstances it is apt to have a particular interest of a specially individual kind.

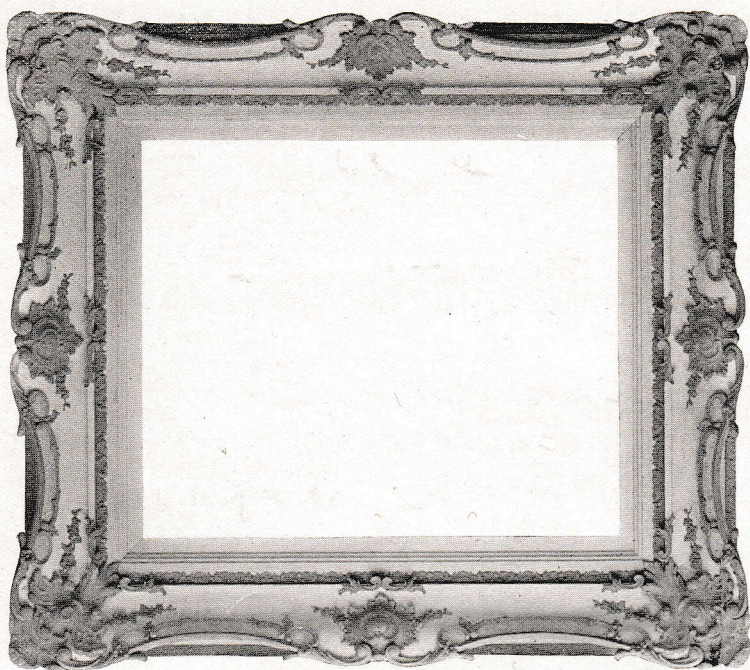
In Mr. Santry's landscapes we see plain indications of the lines of development he has followed. His early manner was that of what we term the "vernacular," the manner of the self-taught, who find their way to expression as best they can rather than by rule and precedent. Traces of this have lingered in his work, in which may also be found slight suggestions of Inness, together with the reminiscences of the masters of the great landscape school of France, whose influence was dominant antecedent to the "plain air" departure, notably evident, and somewhat singularly, is a certain Corot-like quality—for Corot is nowadays seldom evident as an immediate factor in giving direction to contemporary paintings. Mr. Santry has assimilated these influences in a manner of his own, employing a loosely handled, rather open-textured method that tends more towards a generalization of his themes, than to particularization of detail. At his best he expresses himself in subjects characterized by breadth and unity, tones leading into tones with harmonious sequence.

The subjects in this collection are derived from scenery in that part of the White Mountains lying around Mt. Lafayette, whose impressive shape in many of these canvases is portrayed in various aspects; and on the shores of Long Island Sound near Groton, Connecticut. His White Mountain subjects include many of the closer passages of landscape, wood interiors, and pastoral scenes, as well as studies of mountain forms. Much of the best work is to be found among the shore studies. A peculiarly poetic regard for tranquil moods of nature finds utterance most felicitously in autumnal themes, particularly those that are found late in the season, when sober russets, rich browns and tender grays prevail; and also in twilight moods. Among the most important examples two canvases in particular may be specified as illustrating the traits: An early evening scene on Gale River, Franconia, and a Woodland Road in autumn, where twilight is dissolving into night, the eye carried imperceptibly into the mystery of the distance. It is noteworthy how, while the artist's brush work suggests surface rather than solidity, he nevertheless, in a way of his own, develops excellent qualities of aerial perspective that reaches in nice gradations back into the landscape.—*Boston Herald.*

Second Day's Sale.

Saturday, April 25

54. Broken Dam and Mt. Lafayette.
August Morning
55. Spring Morning near Paris
56. Sunset. Gale River, Franconia
57. October Cloud Shadows. Sugar
Hill
58. Old Saw Mill. Franconia
59. October on the Gale River
60. Indian Summer Afternoon. Fran-
conia
61. Early Spring. Fontainebleau,
France
62. Mt. Lafayette. Late October,
with Snow. From Sugar Hill
Road
63. October Day. Sugar Hill
64. Edge of River Seine at Brolles,
France
65. The Brook. Franconia
66. Showery August Morning, with
Wild Flowers. Franconia
67. Showery October Day. Franconia
68. Edge of the Wood. Late Novem-
ber Afternoon
69. Winter Day near Paris
70. Sunset and Moonrise. Mt. La-
fayette
71. Showery Morning. Franconia
72. Indian Summer Afternoon.
Franconia
73. Woods and Brook. September
74. Approaching Thunder Storm.
Duxbury
75. At the Meeting of the Waters.
Late September
76. August Day. Long Island Sound
near New London
77. Evening. Deserted Saw Mill,
Franconia
78. Sunset. Gale River, Franconia
79. Cloudy Afternoon. Gale River,
Franconia
80. Broken Dam and Mt. Lafayette
81. Goodnough Hill. October.
Franconia
82. Edge of the Woods. Near
Fontainebleau, France
83. Rainy September Day. Little-
ton Road
84. Sunlight and Shadow. Mt. La-
fayette
85. Winter. The Old Well. Bar-
bizon, France
86. The Brook. Autumn. Franconia
87. Deserted Saw Mill. Franconia
88. Hazy Summer Morning. Mt.
Lafayette
89. Grandfather's Garden
90. The Brook. Late September.
Franconia
91. Boiling Maple Sap. Franconia
92. Birches and Hillside. Afternoon
93. Brown October Hillside
94. Sunlight and Cloud Shadows.
Goodnough Hill, Franconia
95. Old Logging Road. November.
Franconia
96. Frosty Morning. Barbizon,
France
97. Evening on the Littleton Road.
Franconia
98. Winter Sunset. Mt. Lafayette.
From Sugar Hill, N. H.
99. Falling Leaves
100. Moonrise. Groton, Conn.
101. Cloudy September Day. Fran-
conia
102. The Snow Storm. Franconia
103. Golden Sunset. Franconia
104. September Afternoon. Mt. La-
fayette, with Snow
105. Windy Day. October. Sugar Hill
106. Evening. Gale River. Franconia
107. Mt. Lafayette in November.
Fine Afternoon



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Francis Cotes Lady Ashcarton

Hugues Christene Reine
de Suede

Cornelis Jansen Van Ceelen

James Northcote Portrait
of Sir Joshua Reynolds

Reynolds - backed seat

Paaburn

Lawrence

Gupre

Franken

Cagan

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